Maureen Cassidy-Geiger

Tout Rome veüt vendre: The Collection of Cardinal Filippo Antonio Gualtieri in Rome and in Dresden

In a letter from Rome Dec. 4, 1728, Baron Raymond LePlat (1664–1742) remarked to King August II the Strong (1670–1733) that "Tout Rome veüt vendre" (all of Rome wants to sell), in reference to the concurrent offers of works of art from the Chigi, Albani, Lercari, and other great Roman clergy-collections, to foreign buyers in the 1720s.[1] While LePlat was present in Rome, Cardinal Filippo Antonio Gualtieri (also Gualterio, 1660–1728) died unexpectedly, in April 1728, and rather quickly his collection came onto the market as well.[2] This included an amethyst bust of Venus, one of four "highlights" indicated by LePlat in his extensive correspondence with the king. On the basis of the baron's various pitches and powers of persuasion, not to mention his ability to negotiate a good price, the bust was acquired for eight hundred *scudi*, apparently a

1 I would like to acknowledge Virginie Spenlé, who has published extensively on the acquisitions of paintings for the Dresden court by LePlat and others; Eliana Fileri, a longtime Gualtieri scholar; Sascha Karnsteiner, Sebastian Hierl, Alessio Assonitis, and Andrew Moore. Despite ample evidence of LePlat's activities in Dresden and elsewhere, a thorough study of the royal architect-agent to King August II and King August III is lacking.

The Flemish-born LePlat was Ordonneur de cabinet (interior architect) to August II and acted as the king's agent in Paris and Rome, traveling as well to other Italian states, the Netherlands, Italy, Germany, and Bohemia. The primary documentation for this essay is found in Sächsisches Hauptstaatsarchiv Dresden, 10026 Geheimes Kabinett, Loc. 380/4, Lettres du Baron Leplat pendant son voyage pour Rome, concernant l'achât des statues en 1716–1730. et sans date. This volume is comprised of almost three hundred pages; the quote is on fol. 115. Besides dealing with the acquisition of Roman ancient and modern sculptures, and the dispersal of the Gualtieri collection, the LePlat papers encompass the presentation and/or purchase of French tapestries, Asian porcelain, small bronzes, paintings, and other works of art, as well as commissions for paintings, hence they have been utilized by curators and scholars in various disciplines. Despite the impressive evidence of 174 antique sculptures on offer to the king from the Lercari collection in Rome, presumably formed by Cardinal Nicola-Maria Lercari (1675–1757), the collection is apparently entirely unknown.

2 For further background, see Eliana Fileri, "Piacere, prestigio, erudizione: Le collezioni di antichità del cardinale Filippo Antonio Gualterio," in Maria Celeste Cola, *Mostrare il sapere: Collezioni scientifiche, studioli e raccolte d'arte a Roma in età moderna*, vol. 3 (Vatican: Collana Dentro il Palazzo, 2022), pp. 69–100, and Fileri, "La 'stanza delle terracotta' del museo del Cardinale Gualtieri," *Archeologia Classica* 52 (2001): pp. 343–84. To date, neither Fileri nor I have been able to consult Gualtieri's papers in the British Library.

For LePlat's activities, see Virginie Spenlé, "Sächsische Gesandte als Kunstagenten in der ersten Hälfte des 18. Jahrhunderts," *Neues Archiv für sächsische Geschichte* 82 (2011): pp. 255–63, and Spenlé, *Die Dresdner Gemäldegalerie und Frankreich. Der "bon goût" im Sachsen des 18. Jahrhunderts* (Beucha: Sax-Verlag, 2008).

Open Access. © 2024 the author(s), published by De Gruyter. This work is licensed under the Creative Commons Attribution 4.0 International License. https://doi.org/10.1515/9783110985085-003

coup (fig. 1). In 1733, it was inventoried in the Grünes Gewölbe, successor to the renaissance *Kunstkammer* (Cabinet of Curiosities):

> At the third window in this room . . . and in the middle of this window one finds: a table on a gilded stand with carved feet, the table top of Saxon marble. On this table one finds: a portrait bust in amethyst of a woman, whose robe is of gilded bronze, the pedestal of green Oriental marble, and the amethyst was damaged, but has been restored.[3]

The contents of this legendary museum were installed in a series of vaulted rooms on the ground floor of the royal residence; emptied of its treasures during World War II, the castle was destroyed in the bombing of 1945, restored after the reunification of Germany in 1989, and the Grünes Gewölbe reopened to the public in 2006. Hence, the bust was returned to its original position on a table by the window, where it sat alone, in 1733 and now, which speaks to its distinction as a collector's item; the modern marble tabletops were also acquired by LePlat in Rome. The inventory said nothing about the provenance of the piece, however, and by the GDR-era, it was considered the product of a Dresden workshop.[4] Yet there was even a sketch of the bust in the margins of a letter from LePlat, unique among his letters from Rome to the king (fig. 2); these are held by the Sächsisches Hauptstaatsarchiv in Dresden and are not unknown, nor untapped, even if this bit of marginalia was overlooked by scholars over the years. Typically, LePlat would supply drawings or designs on separate pieces of paper, and sketches like this were not embedded in the letters themselves. Some of the loose drawings remain in the archives (fig. 3), while others are found in the Kupferstich-Kabinett of the Staatliche

3 "Am dritten Fenster dieses Zimmers . . . und zwar in der Mitte dieses Fensters ist befindlich: Ein Tisch auf vergoldten Gestelle mit Bockfußen, Bildhauer Arbeit, das Tisch Blatt von Sächß. Marmor. Auf diesem Tisch befindet sich: Ein Bildniß en Buste Amethisten, so ein Frauenzimmer vorstellet, deren Gewand von vergoldten Meßing, das Postament von grünlicht orientalischen Marmor ist, und ist dieser Amethist zwar schadhafft gewesen, aber wieder repariret." (All translations are by the author unless otherwise noted.) Jutta Kappel and Dirk Syndram, *Deutsche Steinschneidekunst aus dem Grünen Gewölbe zu Dresden* (Dresden: Deutsches Edelsteinmuseum, 1998), exh. cat., pp. 172–73. See as well Wolfram Koeppe and Anna Maria Giusti, eds., *Art of the Royal Court: Treasures in Pietre Dure from the Palaces of Europe* (New York and New Haven: Metropolitan Museum of Art and Yale University Press, 2008), pp. 256–57, and Maureen Cassidy-Geiger, "'Un Buste de Venus d'un Amethiste ancienne:' Discovering the Italian Origins of an Object in the Grünes Gewölbe in Dresden," *The Burlington Magazine* 157 (June 2015): pp. 391–93, https://www.burlington.org.uk/archive/back-issues/201506 (the online edition provides transcriptions that were not published in the magazine). The Strasbourg organ builder Johann Andreas Silbermann (1683–1753) mentioned the bust in the journal of his visit to Dresden in 1741, where he toured the Green Vaults on May 15, SLUB, Mscr. Dresd.App.3091, https://digital.slub-dresden.de/werkansicht/dlf/111740/8# (unpaginated; page 162 of the PDF): "Ein BrüstBild von einem FrauenZimmer mit postament 1 ½ Ell^{en} hoch und ist von einem richtigen Amatist ausgearbeitet Als eine Kostbare raritat."

4 The uncertain origins of a piece can occupy a curator for some or all of their professional career, and then, suddenly, the answer emerges from an unanticipated source or irrefutable evidence, as happened with the Rospigliosi cup in the Metropolitan Museum of Art (acc. Nr. 14.40.667), once considered a Mannerist masterpiece by Benvenuto Cellini until it was found to be a product of the mid-nineteenth century by Reinhold Vasters (1827–1909).

Fig. 1: Francesco Ghinghi, *Bust of Venus*, ca. 1717–19, amethyst, tufa, verde antico, and gilt-bronze, hight 55.5 cm, Grünes Gewölbe, Staatliche Kunstsammlungen, Dresden, inv. no. V 592

Kunstsammlungen Dresden (fig. 4).[5] LePlat even wrote that he was sending elevations of the Gualtieri "museum" to the king, together with handwritten room-by-room descrip-

5 See Maureen Cassidy-Geiger, "Drawings for Silver in the Hauptstaatsarchiv in Dresden," *The Journal of the Silver Society* 33 (2016/17): pp. 5–9, and Musée national des châteaux de Versailles et de Trianon and Staatliche Kunstsammlungen Dresden, eds., *Splendeurs de la cour de Saxe, Dresde à Versailles* (Paris: Réunion des musées nationaux, 2006), exh. cat., p. 222, cat. no. 144–45.

tions; further, he acknowledged the relevance of the organization and display in Rome to the king's museological ambitions for the royal collections in Dresden. While the annotated plans have survived, one set by LePlat and a second by a secretary, the associated elevations are unfortunately lost or unrecognized (fig. 5 and 6).

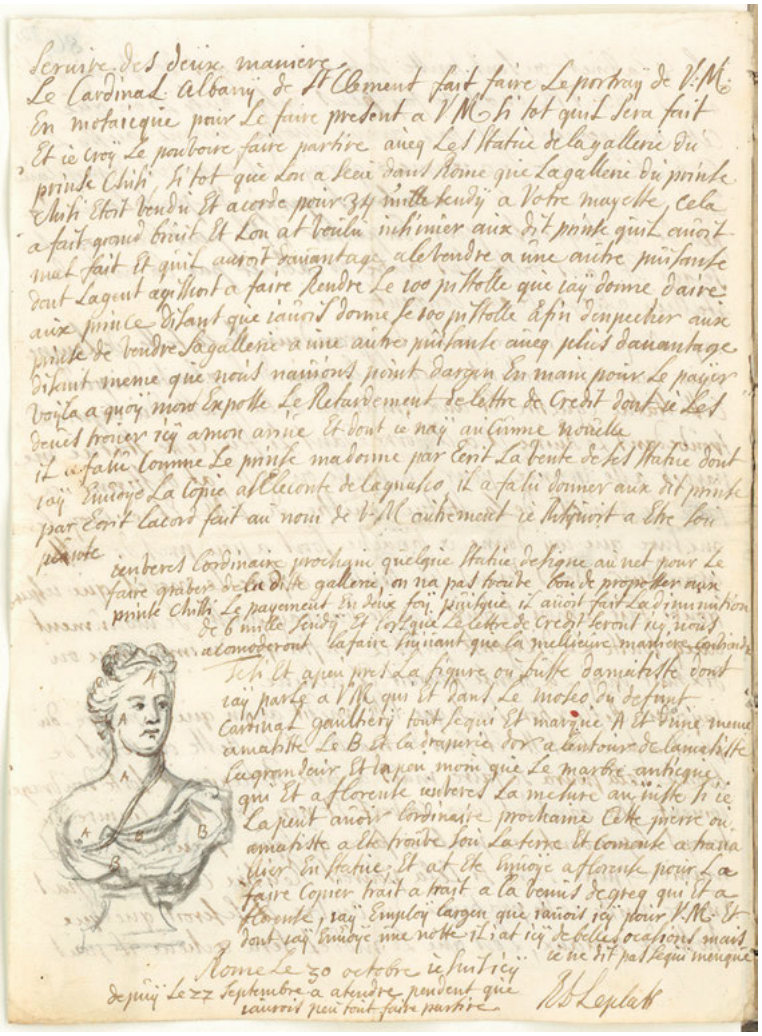

Fig. 2: *Letter from Raymond LePlat to King August II*, Oct. 30, 1728, with a sketch of the Gualtieri bust of Venus, ink on paper. Lettres du Baron Leplat pendant son voyage pour Rome, concernant l'achât des statues en 1716 – 1730. et sans date, Sächsisches Hauptstaatsarchiv, Dresden, Loc. 380/4, fol. 82v

According to LePlat's description of room seven, where the bust was exhibited, it was created in the Opificio delle Pietre Dure in Florence and modeled after the famous *Venus de Medici*, known to the king from a copy in the Große Garten in Dresden:

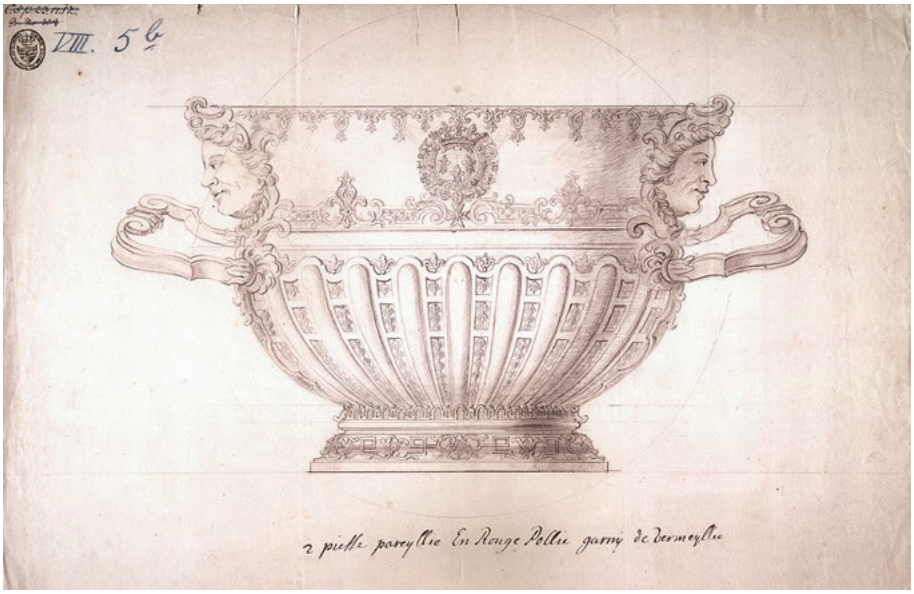

Fig. 3: Unknown probably French artist(s), *Design for a wine cooler with the Orléans arms*, early eighteenth century, with notations by Raymond LePlat, pencil and ink on paper, Sächsisches Hauptstaatsarchiv, Dresden, 10006, Oberhofmarschallamt, Plankammer, 2.2.1 (Cap. 8, no. 5b)

> He says there is, in the seventh room, which is filled with all sorts of *galanteries* (precious items), some of ivory, as well as miniature paintings, there is an item, of amethyst, after the Venus de' Medici or after a Greek bust, extending to the wrap on one side and the breast on the other side. The stone was found this way, and a drapery was added, which covers the other breast. The late Grand Duke of Florence commissioned it, and it must be a little smaller than the copy in marble, which Your Majesty has in the garden of Old Dresden. It has been valued at 800 Roman Scudi, and he will try to extract this piece from the others items, since Your Majesty has enough of them.[6]

Years later, in 1753, its maker, Francesco Ghinghi (1689–1765), communicated to Anton Francesco Gori that Cardinal Gualtieri had purchased the rough amethyst in Rome in 1717 and entrusted it to the ducal workshops thanks to Grand Duke Cosimo III de Medici (1642–1723), that it was fabricated between 1717 and 1719, and was briefly exhibited

6 "Il dit qu'il-y-a, dans le Septieme Cabinet qui est remplie de toutes sortes de galanteries tant d'yvoire, que des tableaux de mignature, une piece, qui est un amathist, dont on a fait la Venus du Medicis ou de Grecque en buste, jusques au feston d'une côte et de l'autre un teton. / La pierre l'etoit trouve ainsi, et on y eut adjouté une draperie, qui couvroit l'autre teton. Le grand Duc defunt de Florence a faire faire et elle doit etre un peu moins grande que la Copie de marbre, que Votre Majesté a dans le jardin de vieux Dresde. On l'estimoit à 800. Scudi Romain, et il tacheroit de tirer celle Price hors de ce Cabinet, car toutes les autres choses Votre Majeste eut en quantité." Sächsisches Hauptstaatsarchiv Dresden, 10026 Geheimes Kabinett, Loc. 380/4, Lettres du Baron Leplat . . ., fol. 86r.-v.

Fig. 4: Unknown artist(s) after Giovanni Battista Metellino, *Crystal dish standing on a dolphin's head*, 1724, watercolor, ink and pencil on paper, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, inv. no. C 1968 – 127

in the Uffizi, before finally arriving in Rome in 1719.[7] Indeed, it was witnessed at Gualtieri's residence, Palazzo Manfroni, by Anton Francesco Marmi (1665 – 1736), according to a letter he sent to Alessandro Gregorio Capponi (1683 – 1746) in Florence, dated

7 The amethyst itself is considered by some to be a product of Saxon mines, notably from a deposit in Schlottwitz, south of Dresden, indicating the trade in Saxon hardstones extended to Italy.

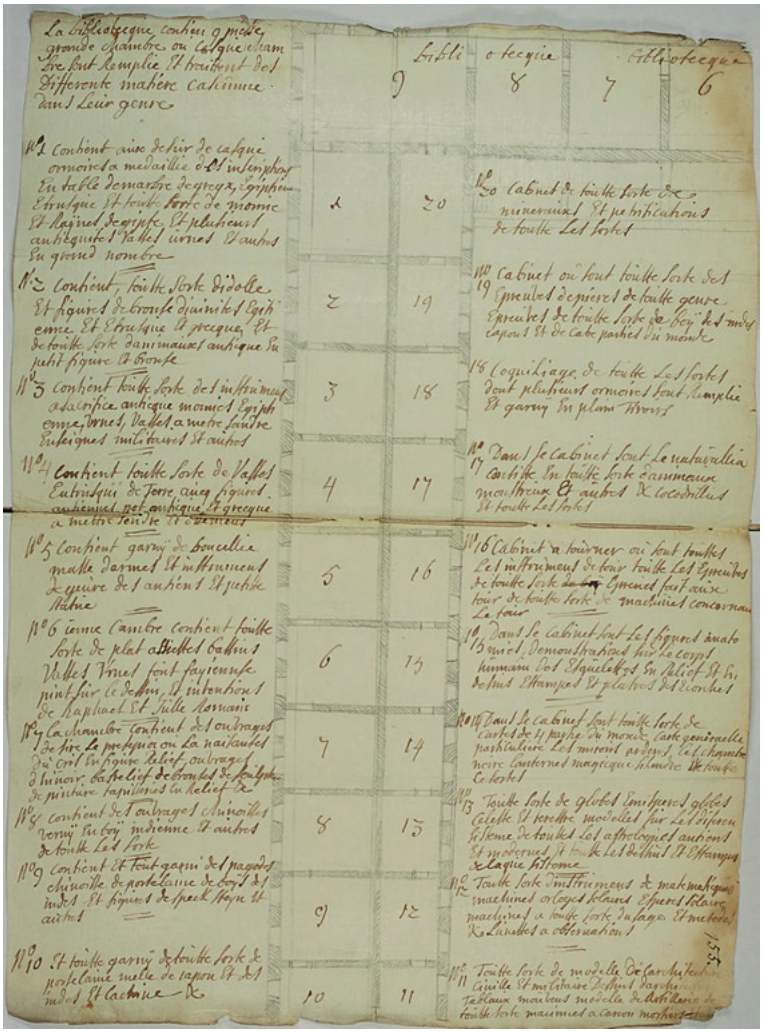

Fig. 5: Raymond LePlat, *Plan of the Gualtieri collection in Palazzo Manfroni in Rome*, 1728, pencil and ink on paper. Lettres du Baron Leplat pendant son voyage pour Rome, concernant l'achât des statues en 1716 – 1730. et sans date, Sächsisches Hauptstaatsarchiv, Dresden, Loc. 380/4, fol. 154v.–155r

March 21, 1719, which already names Ghinghi as the creator of this "true rarity."[8] In hindsight, one wonders how the Florentine and Roman histories of such a distinguished object could have been forgotten after its arrival in Dresden, especially when it held pride of place in the Grünes Gewölbe in 1733.

8 Discussed by Fileri, "Piacere, prestigio, erudizione." Alessio Assonitis, Director of the Medici Archive Project, has not yet found corresponding evidence.

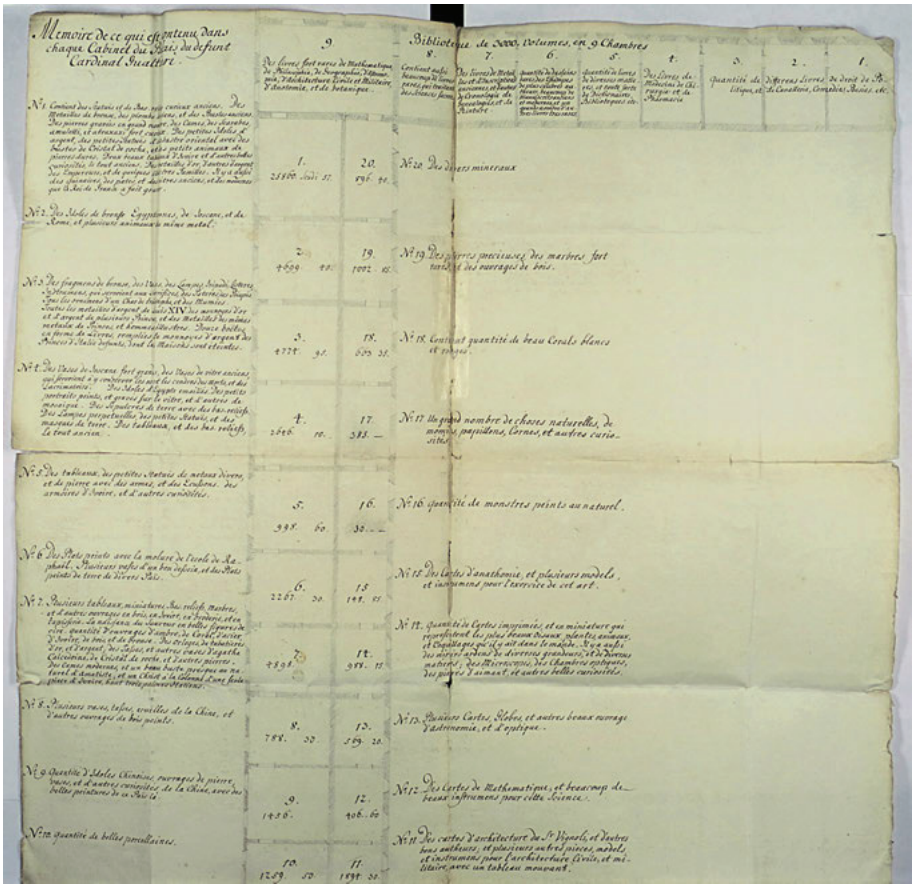

Fig. 6: *Memoire de ce qui est contenu dans chaque Cabinet du Palais du defunt Cardinal Gualtieri*, 1728, pencil and ink on paper. Lettres du Baron Leplat pendant son voyage pour Rome, concernant l'achât des statues en 1716 – 1730. et sans date, Sächsisches Hauptstaatsarchiv, Dresden, Loc. 380/4, fol. 178v–179r

King August II, Cardinal Gualtieri, and Raymond LePlat, were contemporaries, and were also recognized by their generation, and even now, as men of taste, albeit with a traditional or baroque taste perhaps, for *Kunstkammer* objects and curiosities, as well as books, prints and drawings, paintings, and medals. August II made a Grand Tour in 1687–89, stopping in Paris, Madrid, Lisbon, Barcelona, Turin, Milan, Florence, Venice and Vienna, though his itinerary did not bring him to Rome. Cardinal Gualtieri was posted to Paris from 1700 – 06; on his return, he functioned as a French representative in Rome, as well as protector of the English pretender James II, leading one author to call him a Francophile/Anglophile Italian. LePlat entered the king's service in 1698 and as architect, agent and tastemaker to the monarch, he crisscrossed the continent for thirty years, identifying artworks and artists for Dresden, and even accompanied the future August III to Paris in 1714 – 15.

Gualtieri apparently settled into Palazzo Manfroni in around 1712, where he installed his library and *Kunstkammer* in twenty-nine rooms. The collection was deliberately displayed according to medium and type, and quickly became a must-see for Grand Tourists to Rome, according to contemporary guidebooks and diaries; these include François Deseine's *Rome moderne* of 1713, *Il mercurio errante* of 1715, which was dedicated to the cardinal, and Edward Wright's *Observations of Traveling in Italy*, published in 1722. Wright devoted pages 299–301 to:

> The Palace of Cardinal Gualtieri, tho' not very remarkable upon other accounts . . . is a Magazine of Learning and Curiosities. Besides the Library, which consists of four large Rooms, there is a Suite of eighteen more fill'd with Variety of curious things of several sorts.[9]

He singled out the four highlights acknowledged by LePlat, including the "antique Venus, in Amethyst; 'tis a bust, sixteen Inches high, twelve broad."[10] The cardinal, or his collections, were also noted several times by Francesco Valesio, in the *Diario di Roma.* The diary of a Grand Tour undertaken by "three Flemish gentlemen," namely Luc-Joseph van der Vynckt (1691–1779), Adrien-Xavier de Ghellinck (1702–79) and a third person named du Bois, in the years 1724–25 indicates they visited Palazzo Manfroni: "There are beautiful libraries and cabinets in Rome, but I won't speak of them ; I won't say more than a word about what we saw at Cardinal Gualtieri's which surpasses the others by far."[11]

Thomas Coke (1697–1759), 1st Earl of Leicester, evidently knew the collection well, having visited twelve times between 1714 and 1717. Its fame was surely amplified and extended by word of mouth, such that it appears in a footnote to a multi-page survey of a French private collection "of interest to the connoisseur," published in *Mercure de France* in June 1717. The author names the Gualtieri and Athanasius Kircher collections in Rome, plus three others formed by clergy-collectors of the sort that flourished around the turn of century in France and Italy.[12] It is striking that many of the guidebooks and memoirs present the same sort of room-by-room descriptions that LePlat sent to the king, suggesting visitors were provided with an annotated plan onsite, which later formed the basis for their often quite lengthy and detailed reports.[13]

---

9 Edward Wright, *Observations of Traveling in Italy* (London: T. Ward and E. Wicksteed, 1722), p. 299.

10 Ibid.

11 "Il y a de belles bibliothèques et de beaux cabinets à Rome, mais je n'en parlerai pas; je ne dis qu'un mot de ce que nous avons vu chez le Cardinal Gualteri qui surpasse de loin tous les autres." Charles Terlinden, "Voyage en Italie de trois gentilshommes flamands 1724–25," *Bulletin de l'Institut Historique Belge de Rome* 30 (1957): pp. 215–536, here pp. 411–12.

12 *Mercure de France* (June 1727): pp. 1295–330, here p. 1327: "(a) La Gallerie du Pere Kircher à Rome. Le Cabinet du Cardinal Gualtieri à Rome. Celui de Setalli à Milan. Celui de Sainte Geneviéve à Paris. Celui de l'Abbé Fauvel à Paris."

13 Handwritten guidebooks were provided to some visitors to the Capitoline, for example; see Maureen Cassidy-Geiger, "Bringing Rome Home: Gifts and Souvenirs Acquired by Crown Prince Friedrich Christian of Saxony/Poland During his Sojourn in the Eternal City, 1738–39," (forthcoming).

It seems Gualtieri employed the preeminent antiquarian Francesco Ficoroni (1664–1747) as his agent and advisor beginning in 1688, when he acquired forty Greek vases from the famous Valletta collection in Naples; this acquisition demonstrates the cardinal's early interest in collecting excavated antiquities.[14] By his death in 1728, he owned 154 Etruscan vases, some of which ended up in the Papal collection, in Dresden, and elsewhere. The antiquities were an acknowledged strength of the Gualtieri collection and were published during his lifetime, in Thomas Dempster's *De Etruria* of 1720 (fig. 7) and Bernard de Montfaucon's *L'antiquité expliquée* of 1724 (fig. 8), in plates that were even captioned with his name. One might suggest that Ficoroni was the connoisseur and Gualtieri the collector, notwithstanding individual preferences and conditions. After all, it was the agent who found objects, negotiated for them, traded or sold them at times, and perhaps helped in their display; the collector trusted his agent, and the fame of the Gualtieri pieces acquired via Ficoroni was cemented by their inclusion in Dempster and Montfaucon's books.

While LePlat's role as art agent and advisor was somewhat similar to that of Ficoroni's, it extended well beyond the acquisition of antiquities, to the purchase of modern works of art, notably porcelains, tapestries, small bronzes, *objets d'art*, paintings; the design of princely interiors; and vetting artists for the court. LePlat oversaw the redecoration of the state apartments and was intensively involved in the breakup of the renaissance *Kunstkammer*, leading to the creation and installation of a series of museums in and around the palace, where works of art and *naturalia* were organized and displayed according to medium and type. The king himself even drew plans for his ideal museums; hence, it is likely the two men communicated with one-another directly at times and had a shared understanding of the desired results.

According to the archival evidence, LePlat corresponded with the king obsessively, in letters that he himself penned in a kind of phonetic form of French, befitting a native of Belgium who perhaps spoke a local dialect before learning French; he eschewed punctuation as much as possible. As mentioned previously, drawings were sometimes sent with the letters, usually on loose sheets of paper, so the king could visualize what was for sale. Unlike the margin sketch of the amethyst bust of Venus, the loose designs were by unnamed artists and LePlat simply added his own notations to the pages, or translated the artist's remarks (fig. 3 and 4). In this way, he could present the merits of an object with absolute clarity, in word and image, in the hopes of winning the king's approval for acquisitions he judged to be worthy investments for posterity. This seems a very sophisticated selling style, especially where foreign or unfamiliar works of art were involved. Whether beguiling or perfunctory, the drawings probably spoke louder than words. Indeed, the letters from LePlat to the king were densely written and hard to decipher, so a secretary was often called upon to summarize the contents in a sep-

14 Gualtieri was himself an agent in the dispersal of Queen Christina's collection after the death of Livio Odeschalchi in 1713, buying a few pieces for his own collection while working on behalf of the French regent, the Duc d'Orleans.

Fig. 7: Thomas Dempster, *De Etruria Regali (1723–24)*, vol. 1 (Florence: apud J.C. Tartinium, 1723), p. 266, The Getty Research Institute, Los Angeles

arate document, to save the monarch from the minutiae, as much as from the erratic misspellings (see appendix). Which begs the question: Did the king ever see LePlat's originals or was he only given the secretary's summaries? None of the drawings are notated "AR," as if he approved the item for acquisition.

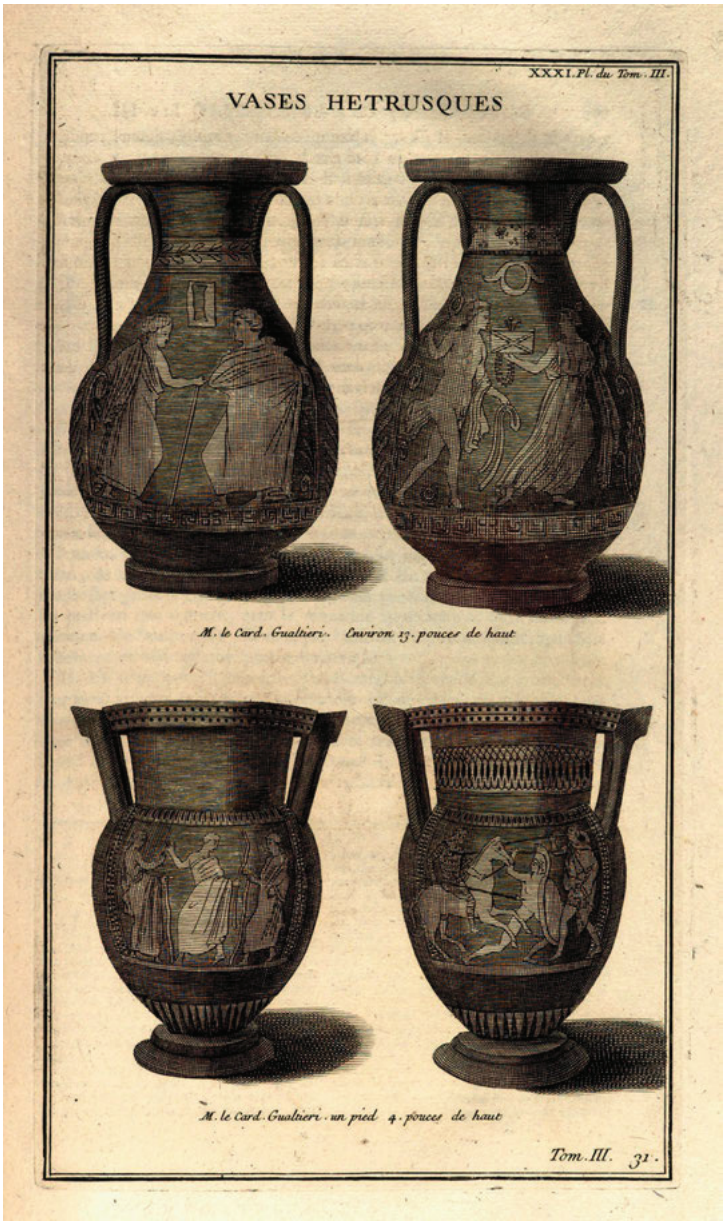

Fig. 8: Unknown artist(s), *Vases hetrusces*, engraving, plate 31, in: Bernard de Montfaucon, *L'antiquité Expliquée . . .*, Supplement, vol. 3 (Paris: Chez Delaulne and others, 1724), Universitätsbibliothek, Heidelberg

The Recueil des marbres antiques qui se trouvent dans la Galerie du Roy de Pologne à Dresden (*Collection of Antique Marbles in the Gallery of the King of Poland in Dresden*), was published by LePlat in 1733 and celebrated the antiquities and the modern Roman works that were assembled largely with his guidance and agency. Overtly a monument

to the king as collector and connoisseur, LePlat himself clearly shared in the glory. When the king unexpectedly died before the book appeared, the dedication was changed to recognize the late monarch's "*Gout & Connoissance des beaux Arts*" (taste and knowledge of the fine arts) and the public mission of the *Recueil*, which was to encourage appreciation for these rarities in the North. Some of the Roman acquisitions were incorporated into the frontispiece, notably a sarcophagus, a Greek vase, a mummy, and an oval mosaic portrait of the king from the Vatican workshops, that was sent with the Albani and Chigi purchases (fig. 9). Yet the provenance of the pieces included in the *Recueil* is neither identified in the index, nor on the two hundred thirty plates. Among the most famous acquisitions from the Gualtieri collection were the mummies on plate 197 (fig. 10), which were acquired in Egypt in 1615 by Pietro delle Valle, who published them in 1650 in his travelogue; they later appeared in the third volume of Athanasius Kircher's *Odeipus Aegyptiacus* (1654), before they were acquired by the cardinal; Winckelmann restored the delle Valle provenance to the mummies in 1756, as noted in the 1765 inventory of the Antikensammlung, but there is no mention of Gualtieri.[15] Equally important were the Etruscan vases on plates 179–82, which at the time were little known beyond the regions where they were excavated.[16] Several were acquired by LePlat for Dresden, who bought most of them with cash on-hand, before he even had the king's approval. The Gualtieri provenance is not given in the *Recueil*, however, which reminds us that the provenance of the amethyst bust was also lost by 1733.

In 1833, in the published guide to the Antikensammlung, the *Verzeichniss der alten und neuen Bildwerke*, we find the provenance for most of the pieces has been recognized, with the exception of the Gualtieri pieces.[17] One finds the names Chigi, Albani, and those of other Romans, but for the Etruscan vases and the mummies, Gualtieri's name is lacking. Yet LePlat had provided exhaustive documentation for the Gualtieri property, including the handwritten lists that survive, and the elevation views that are lost. Further, LePlat kept augmenting and amplifying his recommendations to suit the king's accelerating interest, while also advising him on the highlights, condition, pricing strategies, and the competition. He claimed to have special access due to an introduction by retired general and Venice-based collector Count Johann Matthias von Schulenburg (1661–1747), which was perhaps the kind of namedropping

15 For a background and discussion, see Stephanie Zeach et al, "Decorated Bodies for Eternal Life: A Multidisciplinary Study of the Late Roman Period Stucco-Shrouded Portrait Mummies from Saqqara (Egypt)," *PLoS ONE* 15 (November 2020): e0240900, https:/doi.org/10.1371/journal.pone.0240900.

16 Sächsisches Hauptstaatsarchiv Dresden, 10026 Geheimes Kabinett, Loc. 380/4, Lettres du Baron Leplat . . . fol. 205: "Ces vases Etrusques sont fort rares en Italie. On n'en trouvera gueres en Allemagne, et par là ils meritant d'etre places dans le Cabinet d'un Roi aussi bien que les medailles Etrusques où la plupart des Savans ne comprenant rien."

17 Likewise, in the 1875 guidebook, *Die Bildwerke der Königlichen Antikensammlung zu Dresden*, Hermann Hettner jumps from naming Chigi, Albani, and LePlat to the acquisition of the "three Herculaneum women" from the collection of Prince Eugene in 1736, while the name Gualtieri is entirely lacking. The Albani provenance is also noted a century earlier by Thomas Nugent, *The Grand Tour. A Journey through the Netherlands, Germany, Italy and France*, vol. 2 (London: Dr. Browne et al, 1756), p. 264.

Fig. 9: Johann Bernigeroth after Anna Maria Werner, *Untitled,* frontispiece, engraving, in: Baron LePlat, *Recueil des Marbres Antiques qui se trouvent dans la Galerie du Roy de Pologne à Dresde* (Dresden: Imprimerie de la Cour chez la Veuve Stöffel, 1733), Universitätsbibliothek, Heidelberg

that would quicken the king's appetite or reassure him of the merits of the investment, since he'd just spent over 34,000 *scudi* on the Albani and Chigi pieces. LePlat likewise included the name of Henry Somerset (1707–45), third Duke of Beaufort, as a possible competitor; Beaufort sent home 96 crates of souvenirs from the Grand Tour. The baron even wondered why Cardinal Albani wasn't buying from the Gualtieri sale, since he would have had the funds, following the sale of the family's masterpieces to the king. It's possible these were simply well-practiced strategies to heighten the king's interest while validating the quality of the collection. LePlat was, after all, the king's eyes and ears, since the king had not traveled abroad since 1689, with the exception of visits to Berlin in 1709 and 1728 and his sojourns in Poland.

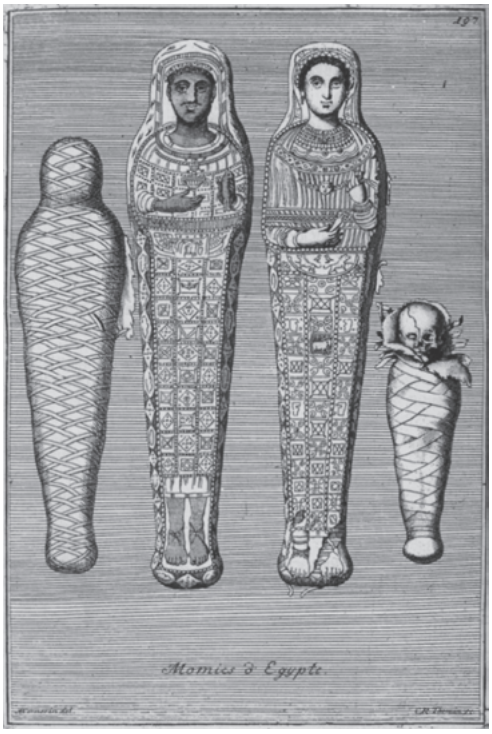

Fig. 10: Christian Raimund Thomann von Hagelstein after Anna Maria Werner, *Momies d'Egypte*, engraving, plate 197, in: Baron LePlat, *Recueil des Marbres Antiques qui se trouvent dans la Galerie du Roy de Pologne à Dresde* (Dresden: Imprimerie de la Cour chez la Veuve Stöffel, 1733), Universitätsbibliothek, Heidelberg

Another of LePlat's tactics was to suggest the appropriateness of certain "cabinets" of items for the king's envisioned museums. He therefore promoted the *naturalia* for the *Naturalienkammer* being planned for the Zwinger, an orangerie and festival complex opposite the royal palace, since the range and quantities of rare specimens amassed by Gualtieri were unparalleled in northern Europe (and the prices were very low.) These specimens were indeed acquired, but any traces were lost around 1900 or before WWII. LePlat likewise promoted the Etruscan vases and the mummies in a similar fashion, emphasizing the rarity of these sorts of collector's items in the North, while stating for added effect, that they were truly the prerogative of kings, and that the Gualtieri heirs were soliciting buyers at the courts of France, Spain, Portugal and England. Whether Ficoroni in any way influenced LePlat is unknown, but it is certain that the king listened to LePlat, who also had the Albani, among others, to turn to. In comparison to the Chigi and Albani acquisitions, what the king bought from the Gualtieri collection was not a big-ticket transaction for the Gualtieri heirs, whose greatest asset was perhaps the library, with 32,000 volumes, which sold to Cardinal Lorenzo Corsini

(1652–1740), later Pope Clement XII, for 14,000 *scudi*, and remains in Rome, in Palazzo Corsini, home to the Accademia dei Lincei.[18]

Ultimately, LePlat identified for the king a handful of key items, namely the amethyst bust of Venus, an alabaster Pluto, a bronze of king Pyrrhus, ancient arms, and various Etruscan vases. One way or another, we know what was acquired, notably the mummies, several important Greek vases, the bust of Venus, and many items for the natural history museum. Many of the acquisitions were discounted, and some were simply cheap. The Gualtieri pieces were probably crated and shipped to Dresden with the Albani and Chigi sculptures, arriving in Dresden in 1729, though we don't find the name Gualtieri in the shipping manifests and maybe the Gualtieri items lost their provenance already *en route* to Dresden.

In fact, the Gualtieri collection did not sell as quickly as his heirs had hoped or LePlat had anticipated; many of the leftovers were ultimately acquired by Ficoroni who sold them to Grand Tourists. The rest he consigned to his partner, Bernardo Sterbini, for a sale in London in 1733, whence they ended up in the collection of Sir Hans Sloane, who left them to the British Museum.[19] Eliana Fileri has succeeded in tracing a few recognizable items from the Gualtieri dispersal, notably two of the highlights cited by LePlat: the petrified skull pierced by a sword, which was acquired by Hans Sloane and donated to the British Museum, and the figure of Pyrrhus in bronze, which was bought for Castle Howard and even published as property of Cardinal Gualtieri, but was lost in the 1920s.[20] The alabaster Pluto has not been traced as yet.

Certainly, Raymond LePlat was a connoisseur and tastemaker who had a vision for a visionary monarch, and sold his vision to the king, while educating his client to the potential for glory, in the present and for posterity, by embracing the past as well as the present, in works of art and architecture. Where the Gualtieri collection is concerned, it seems remarkable that this name and distinguished provenance were lost either when the pieces left Rome, or on arrival in Dresden. Apparently, LePlat's eye and connoisseurship, his ability to judge and interpret and 'sell' a work of art, in a fairly selfless way, reflects a confident art world insider with a practiced eye and an eager client who was not interested in provenance, but in grandeur.

18 Remarkably, the first library formed by Cardinal Gualtieri in Paris was lost on its way to Rome in a shipwreck.

19 *A Catalogue of Signor Sterbini's Curious Collection Lately brought from Rome,* London, March 13–15, 1733, auctioned by Mr. Cock; for further background, see Tamara Griggs, "The Local Antiquary in Eighteenth-Century Rome," *The Princeton University Chronicle* 69, no. 2 (Winter 2008): pp. 280–314.

20 Jan van Rymsdyk, *Museum Britannicum, Being an Exhibition of a Great Variety of Antiquities and Natural Curiosities Belonging to the British Museum . . .* (London: John Moore, 1791), "Incrustated Scull and Sword," p. 10 and plate 3 On the British Museum website, the search term "Gualtieri" yields dozens of objects with this provenance, ranging from Renaissance maiolica to ancient ceramics.

Appendix

Sächsisches Hauptstaatsarchiv Dresden, Loc. 380/4, Lettres du Baron Leplat pendant son voyage pour Rome, concernant l'achât des statues en 1716 – 1730. Et sans date

[note: transcriptions retain the original inaccuracies and misspellings of the original]

Document 1

[fol. 69] Extrait de la lettre du Baron leplat, datée de Rome du 16. Octobr : 1728. [LePlat's letter of that date is fols. 63 – 64v.]

. . .

2. Il envoyé à Votre Majesté un petit memoire des curiosités, qui sont à vendre dans le palais du defunt Cardinal Gaultieri. Il y a joint un plan, où il montre une enfilade des Cabinets, qui Suivent à la Bibliotheque, laquelle contient 9. Grandes chambres, il a marqué de côté du plan, ce qui se trouve dans chaque cabinet, et dit que cette collection fut sans pareille.

3. Il mande, qu'on lui a fait esperer un ample memoire, ou tout seroit Specifié par piece. [fol. 69v.]

4. Qu'il y eut une chambre remplie des Vases Etrusques, dont il eut acheté quelques unes.

5. En statues et tableaux il n'y eut rien d'extraordinaire, tout consistant en petites pieces de cabinets, livres, desseins, medailles d'or et argent, des choses touts tres propres pour le Zwinger.

. . .

Document 2

[fol. 86r] Extrait De la lettre de Baron le Plat datée de Rome du 30. Octobr : 1728. [LePlat's letter of that date is fols. 81 – 82v.]

1./ Il dit qu'il a envoyé dans la precedente les desseins de trois Cabinets, et il joint dans celle cy trois autres ou Votre Majesté verroit quantite des armoirs ouvertes avec des gatters, dans lesquelles rangé toutes sortes d'Idoles Egiptiennes et animaux, qui à ce qu'on disoit avoient servi aux Egiptiens et Greques

2./ Les tableaux qu'on y voioit etoient à la mosaique contrefaits des portraits des hommes illustres.

3./ Il parle du Cabinet, qui est garny de Porcelaine de faÿence pint dans le gout de Raphael, mais il n'y trouve rien d'extraordinaire.

4./ Il dit qu'il-y-a, dans le Septieme Cabinet, qui est remplie de toutes sortes de galanteries [fol. 86v] tant d'yvoire, que des tableaux de mignature, une piece, qui est un am-

athist, dont on a fait la Venus du Medicis ou de Grecque en buste, jusques au feston d'une côte et de l'autre un teton.
La pierre l'etoit trouve ainsi, et on y eut adjouté une draperie, qui couvroit l'autre teton. Le grand Duc defunt de Florence a faire faire et elle doit etre un peu moins grande que la Copie de marbre, que Votre Majesté a dans le jardin de vieux Dresde. On l'estimoit à 800. Scudi Romain, et il tacheroit de tirer hors de ce cabinet, car toutes les autres choses Votre Majeste eut en quantité.
4./ [sic] On etoit après pour faire l'estimation de chaque cabinet et on [fol. 87] pretendoit de les vendre chaqu'un entier. Les extraits etoient envoyés en France, Angleterre, Espagne, et Portugal.
6./ Il dit qu'il n'a pas voulu prendre les deseins des autres cabinets, ne meritant pas beaucoup d'attention.
. . .
[fol. 87v] 10./ Il envoÿe la figure d'Amathist en desein et il-y a fait des remarques. Il en enverra la mesure par l'ordinaire prochaine.
. . .

Document 3

[fol. 143]
Le Roy ayant ouy les Rapports qui luy ont esté faits des Relations du Baron le Plat
1°. sur le marché qu'il a conclu pour la galerie du Prince Chigy
2°. sur les offres qu'il a faittes au Card[l]. Alexandre Albani pour quelques Vues de Ses statues suivant la specification
3°. sur les curiosités de toutte Espece a vendre aprez la mort du Card[l]. Gaulthieri
Sa majesté en Reponse . . .
[fol. 146]
ad: 3[um] sa majesté ayant Examiné le Recueil des Curiosités du Card[l]. Gualthieri trouveroit un infinité de choses de son gout . . .
[fol. 146v] Elle voudroit estre plus distinctement informée de ce qui est contenu dans les Cabinets No. 1: 2: 3: 5: 20: 19: 18: 17: Et specialement sur le fait des Coraux, comme le Baron le Plat le verra par le Plan cyjoint ou ces articles sont barrés [?]. Sa majesté demande la dessus Et sur les Prix le plus ample éclaircissement.
. . .

Document 4 [text on fig. 5, written by LePlat]

[fol. 154v–55r]
La Bibliotecque contient 9 piesse grande chambre oú calque [ie. quelque] sont Remplie Et traittent des Differente matiere calcunne [ie. quelqu'une] dans Leur genre.

N° 1 contient aux dehir de calque armoires a medaillie des inscriptions En table de marbre greqx, Egiptien Etrusque Et toutte sorte de momie Et Raÿnes degipte, Et plusieurs anticquites Vasses urnes Et autres En grand nombre
N. 2. contient, toutte Sorte didolle Et figures de bronse divinites Egitieme Et Etrusque Et grecque, Et de toutte Sorte d'animaux antique En petit figure Et bronze
N° 3. contient Toutte Sorte des instrumens a Sacrifice antique momies Egiptieme, Urnes, Vasses a metre Landre Enseignes militaires Et autres
N° 4 contient toutte Sorte de Vasses Eutrusque de Terre aveq figures antiennes pot antique Et grecque a metre sendre et ossemens
N° 5. contient garnÿ de boucellie [bouclier] masse darmes Et instrument de guerre de l'antiens Et petitte Statüe
N° 6. iemme Cambre contient toutte Sorte de plat assiettes bassins vasses Urnes tout fayiennse pint sur le dessin, Et intentions de Raphael Et Jülle Romanis
N° 7. la chambre contient des ouvrages de sire [cire] Le presepio où La naissanses du Cris en figure Relief ouvrages d'Ivoir basrelief de bronses de sculpture de pinture tapisseries En Relief &c.
N° 8. contient des ouvrages chinoisses vernÿ En boÿ indienne Et autres de toutte Les Sorte
N° 9. contient Et tout garni des pagodes chinoisse de porcelaine de boÿs des indes Et figures de Specksteyn Et autres
N° 10 Et toutte garnÿ de toutte Sorte de porselaine celle de Japon Et des indes Et la chine &c.
N°. 11 Toutte sorte de modelle de l'architecture civille Et militaire Dessins d'Architecture Tablaux mouvens modelle de Artillaire de toutte sorte . . . a canon mortiers . . .
N° 12 Toutte Sorte d'instrumens de matematiques machines orloges solaires Spheres solaire machines a toutte sorte du sage Et metodes &c. Lunettes a observations
N° 13. Toutte sorte de Globes Emisperes globes Celeste Et terestre modelles sur Les defereen sisteme de touttes Les astrologiques antiens Et modernes Et toutte les deseins Et Estampes de la . . . sisteme
N° 14 Dans Le cabinet sont toutte sorte de cartes de 4 partie du monde carte generaelle particuliere Les miroirs ardens les chambre noire lanternes magicque . . . toutes Ce sortes
N° 15 Dans le cabinet sont les figures anatomies, demonstrations sur le corps humain des Squelette En Relief Et En dessins Estampes Et platres des Ecorches
N° 16. Cabinet a tourner où sont touttes les instrument de tour toutte Les Epreuves de toutte Sorte ~~du boÿ.~~ Epreuves fait aux tour de toutte sorte de machines concernant le tour
N° 17 Dans se cabinet sont Le naturallia consiste En toutte Sorte d'animaux monstrieux Et autres &c cocodrillus Et toutte Les sortes
N° 18. Coquiliage de toutte Les Sortes dont plusieurs armoires sont Remplie Et garnÿ En plein Tiroirs
N° 19. Cabinet où sont toutte Sorte des Epreves de pieres de toutte genre Epreuves de toutte sorte de boÿ des . . . Et de Catre parties du monde

N° 20. Cabinet de toutte Sorte &c mineraux Et petrifications de toutte Les Sortes

Document 5 [text on fig. 6, written by a secretary]

fol. 178v–79r
Memoire de ce qui est contenu dans chaque Cabinet du Palais du defunt Cardinal Gualtieri.
N°. 1. Contient des Statues et des Bas-reliefs curieux anciens. Des Metailles de bronse, des plombs anciens, et des Bustes anciens. Des pierres gravées en grand nombre, des Cames, des Scarabes, amuletti, et abraxaxi fort curieux. Des petites Idoles d'argent, des petites statuës d'alabastre oriental avec des bustes de cristal de roche, et des petits animaux de pierres dures. Deux beaux tableaux d'Ivoire et d'autres belles curiosités, le tout anciens. Des metailles d'or, d'autres d'argent des Empereurs, et de quelques illustres Familles. Il y a aussi des quinaires, des pates, et des vitres anciens, et des modernes que le Roi de Italie a fait graver.
1./ 25860 Scudi 57.
N°. 2. Des Idoles de bronse Egyptiennes, de Toscane, et de Rome, et plusieurs animaux du même metal.
2./ 4699 [Scudi]. 40
N°. 3. Des fragmens de bronse, des Vases, des Lampes, Tripadi, Listeres, Instrumens, qui servoient aux Sacrifices, des Pateres, des Priapis, Tous les ornaments d'un Char de triomphe, et des Mumies. Toutes les metailles d'argent de Louis XIV. des monnoyes d'or et d'argent de plusieurs Princes, et des Metailles des mêmes metaux de Princes, et hommes illustres. Douze boëtes en forme de livres, remplies de monnoyes d'argent des Princes d'Italie defunts, dont les Maisons sont éteintes.
3./ 4774 [Scudi].95
N°. 4. Des Vases de Toscane fort grands, des Vases de vitre anciens, qui servoient à y conserver les os et les cendres des Morts, et des Lacrimatoirs. Des Idoles d'Egypte emaillés. Des petit portraits peints, et gravés sur le vitre, et d'autres de mosaique. Des Sepulcres de terre avec des bas-reliefs. Des Lampes perpetuelles, des petites Statuës, et des masques de terre. Des tableaux et des bas-reliefs, Le tout ancien.
4./ 2646 [Scudi].10
N°. 5. Des tableaux, des petites statues de metaux divers, et de pierre avec des armes, et des Ecussons, des armoires d'Ivoire, et d'autres curiosités.
5./ 998 [Scudi].60
N°. 6. Des Plats peints avec la molure de l'ecole de Raphaël. Plusieurs vases d'un bon dessein, et des Plats peints de terre de divers Païs.
6./ 2267 [Scudi].30
N°. 7. Plusieurs tableaux, miniatures, Bas-reliefs, marbres, et d'autres ouvrages en bois, en Ivoire, en broderie, et en tapisserie. La naissance de Sauveur en belles figures de cire. Quantité d'ouvrages d'ambre, de Coral, d'acier, d'Ivoire, de bois, et de bronse. Des Orloges, de tabatieres d'or, et d'argents; des Tasses, et autres vases d'agathe Calce-

doine, de Cristal de roche, et d'autres pierres. Des Cames modernes, et un beau buste presque en naturel d'amatiste, et un Christ à la colonne d'un seule piece d'ivoire, haut trois palmes Italiens.
7./ 4898 [Scudi].
N°. 8. Plusieurs vases, tasses, ecuelles de la Chine, et d'autres ouvrages de bois peints.
8./ 788 [Scudi].30
N°. 9. Quantité d'Idoles Chinoises, ouvrages de pierre, vases, et d'autres curiosités de la Chine, avec des belles peintures de ce Païs là.
9./ 1456 [Scudi].
N°. 10. Quantité de belles porcellaines.
10./ 1259 [Scudi].50
N°. 11. Des cartes d'architecture du S^r^. Vignoli, et d'autres bons autheurs; et plusieurs autres pieces, models et instrumens pour l'architecture civile, et militaire, avec un tableau mouvant.
11./ 1898 [Scudi].30
N°. 12. Des Cartes de Mathematique, et beaucoup de beaux instrumens pour cette Science.
12./ 406 [Scudi].60
N°. 13. Plusieurs Cartes, Globes, et autres beaux ouvrage d'astronomie, et d'optique.
13./ 569 [Scudi].20
N°. 14. Quantité de cartes imprimées, et en miniature qui representent les plus beaux oiseaux, plantes, animaux et coquillages qu'il y ait dans le monde. Il y a aussi des miroirs ardens de diverses grandeurs, et de diverses matieres; des Microscopes, des Chambres optiques, des pierres daimant, et autres belles curiosités.
14./ 988 [Scudi].15
N°. 15. Des Cartes d'anathomie, et plusieurs models, et instruments pour l'exercice de cet art.
15./148 [Scudi].85
N°. 16. Quantité de monstres peints au naturel.
16./ 30 [Scudi].–
N°. 17. Un grand nombre de choses naturelles, de momies, papillons, Cornes, et autres curiosités.
17./ 385 [Scudi].—
N°. 18. Contient quantité de beaux corals blancs et rouges.
18./ 663 [Scudi].35
N°. 19. Des pierres precieuses ; des marbres fort rares, et des ouvrages de bois.
19./ 1002 [Scudi].85
N°. 20. Des diverses mineraux.
20./ 896 [Scudi].40

Biblioteque de 3000. Volumes en 9. Chambres [in ascending order]
9. Des livres fort rares de Mathematique, de Philosophie, de Geographie, d'Astronomie, d'Architecture Civile et Militaire, d'Anatomie, et de botanique.

8. Contient aussi beaucoup de livres rares, qui traitent des Sciences Sacrees.
7. Des livres de Metailles et d'Inscriptions anciennes, et d'autres de Cronologie de Genealogies, et de Peinture.
6. Quantité de desseins rares, des Estampes de plus celebres autheurs, beaucoup de Manuscrits anciens et modernes, et un grands nombre d'autres livres tres rares.
5. Quantité de livres de diverses matieres, et toute sorte de Dictionaires Biblioteques. etc:
4. Des Livres de Medecine de Chirurgie et de Pharmacie
3. / 2. / 1. Quantité de differens Livres, de droit de Politique, et de Cavallerie, Comedies, Poesies etc.

Document 6

[204r] Monsieur

Il est vrai que le Cabinet de Gualtieri est un des plus beaux qu'il y ait à Rome, et je m'estime tres heureux de l'avoir souvent visité par la recommendation de Monsieur Le Feldmarschal Schulenbourg auprès de cette Eminence. Autant que je m'en souviens, les marbres qu'il renferme sont tres curieux par leurs inscriptions, et les bas-reliefs, et ils meriteroient d'etre recherchés, si l'on etoit bien sûr qu'ils sont originaux.

Il n'y ai pas vu beaucoup de Statues, mais il y a quantité d'Idoles d'Egipte qui meritent de l'atention, quoi que je ne puisse pas dire qu'elles soient les meilleures. Il y avoit aussi plusieurs Momies qu'on estimoit beaucoup. Nous avions deja vu ailleurs des ustanciles de Sacrifices, mais nous en avons trouvé depuis dans ce ca-binet [fol. 204v.], qui paroissoient rares: je ne les saurois specifier.

Nous nous etions souvent entretenus avec quelques Savans de Rome sur les vases de Meŭrrhe, que les Romains estimoient audessus de l'Or dans l'etat florissant de leur Empire. Je n'en ai point rencontré ailleurs que dans ce Cabinet.

Il y avoit aussi beaucoup de Vases grecs et Etrusques de trois diferentes especes qui embelliroient fort une Galerie par leur rareté. On les prefere aux Antiquités Romains par ce qu'ils sont plus anciens, et demontrent souvent l'origine des usages des Romains, soit pour leur Religion, soit pour leurs Augures, et autres choses, comme Ciceron lui même en convient; quoi qu'il n'y ait eu personne qui ait pu les expliquer, excepté en dernier liëu Philipe Bloemaroti, qui en a pu achever [fol. 205] achever un Alphabet, comme il me l'a dit lui même à florence. Ce même Savant s'est servi de la Collection de Gualtieri pour examiner les Antiquités Etrusques.

Ces vases Etrusques son fort rares en Italie. On n'en trouvera gueres en Allemagne, et par là ils meritant d'etre placés dans le Cabinet d'un Roi aussi bien que les Medailles Etrusques oú la plupart des Savans ne comprenent rien.

Il y avoit aussi une layette fort considerable par ses Peintures anciennes et tres rare; on n'en trouve queres ailleurs. J'en ai pourtant vu dans le Cabinet Farnese à Parme, et à Rome dans le Palais des Maximorum.

Je n'ai pas vu autrepart une Collection si rare de Casques, d'Epées, de Piques, et autres armes Gothiques et Allemandes; ce qui m'a beaucoup servi [fol. 205v] servi depuis, pour entendre les anciens auteurs.

Pour ce qui regarde les productions naturelles, principalement en fait de Corail et de Plantes Marines, elles doivent etre considerables dans ce cabinet de Gualtieri, puis qu'il a la preference à Rome et en Italie à cet egard, et qu'on en a fait venir de toutes parts à grands frais, et la quantité qu'il y en a, aussi bien que la diversité des choses, meritent assurement l'admiration.

Il y auroit beaucoup à dire au sujet des medailles, et principalement des Medaillons, parmi lesquels il y en a de fort rares: mais il n'en est pas de même des marbres et des Statües, si le Pape d'aujourd'hui vient à mourir.

Ainsi que je l'ai dit ailleurs on estime beaucoup une Epée avec son foureau petrifiés, un Platon d'Albâtre, un Roi [fol. 206] Roi Pyrrhus de Bronze, et un Buste de Venus d'un Amethiste ancienne, des boucliers anciens, diverses Urnes et autres choses.

S'il m'est parmis d'ajouter à ce que je viens de dire, on fait beaucoup mieux à Rome de ne pas laisser remarquier de quelles pieces on auroit envie, par ce qu'alors on les tient plus cheres: c'est pour cela qu'on y a coutume d'acheter en partie; sur quoi on peut faire beaucoup de profit. On peut aussi bien gagner en faisant marchander par des particuliers, honêtes gens, et des interessés. C'est ainsi que Sa Majesté Imperiale a fait acheter le celebre Cabinet de Medailles des Chartreux par un particulier, à un prix fort modique. Il sufit à Rome qu'on sache qu'un Grand Seigneur a envie de quelque chose pour qu'on en double le prix, par ce qu'il le peut paier, et que ces ocasions [fol. 206v.] ocasions ne ses presentent pas souvent cet avis ne sera pas inutile, puisqu'on doit vendre quelques parties du Cabinet de Gualtieri. Ainsi il faudroit demander le prix de chaque partie en particulier, sans laisser apercevoir du laquelle on a envie. Je crois que par là on poura profiter beaucoup.

Je serois fort surpris, si le Cardinal Albani n'en avoit pas déjà aquis une bonne partie sous main, atentif comme il est à ces sortes d'antiquités.

A l'entrée de la Bibliotheque de Gualtieri, à main gauche, il y a quelques Bustes de marbre, qui ont eté vendus autrefois au Cardinal pour antiques, ce qu'il apeloit lui même son Noviciat, par ce qu'il avoit eté obligé de payer ainsi son aprentissage.

Je me souviens aussi que dans ce Tresor de Gualtieri, tant en Medailles qu'en autres choses, il y a bien des pièces [fol. 207] pieces suposées, quoi qu'elles paroissent Antiques à bien des gens. Car on a fait copier beaucoup de pieces rares qui ressemblent fort aux Originaux, et que l'on a donnée en conservant ceux ci, comme les Romains me l'ont dit en confidence, et s'en s'ont bien divertis les premiers. On y emploie bien des finesses, et il faut user de beaucoup de precaution pour n'etre pas trompé. C'est à quoi vraisemblablement on ne manquera pas ./.

a Wittenberg le 25 Novem&. 1728.

N'y auroit il rien à faire prasentement à Florence. On n'y travaille plus à augmenter la • Gallerie • au contraire, on en tire sus main plusieurs pieces que l'on vend, le Grand Duc d'aujourdhui aimant beaucoup d'argent. Nous n'avons pas pu voir beaucoup

de pieces celebres dans ce Cabinet de Medicis; peut etre y auroit il [fol. 207v.] il quelque chose à faire par la raison que je viens de dire.

Je souhaite que la personne en question soit heureuse à Rome. Elle ne peut pas compter sur Ticorn et sur le Baron de Stoss, par ce quils se sont soivent moqués de lui: un homme qui ne s'y entend pas est trompé. Outre cela les françois ne sont point du tout aimés à Rome par les Itailens, et ceux ci sont charmés, quand ils peuvent les tromper, et se moquer d'eux.

Il est presque incroiable combien les Romains sont adrois et atentifs à ces sortes de fraudés. On est prevenu à Rome que ceux de delà les Alpes n'entendent rien à ces sortes de choses, et que c'est pour aux qu'il faut faire des copies, et les leur envoier pour des Originaux, et qu'il faut aussi que les Etrangers paient aumoins [fol. 208] aumoins le double de ce qu'un autre qui est present et connoisseurs doit paier.

Monsieur Winckler de Leipsig quoi qu'ami du Baron Stoss en a eté trompé, en achetant de lui un Herode de Bronze Soixante Ecus Romains dont l'autre disoit que le Cardinal Albani lui avoit fait présent; cependant ce n'etoit qu'une copie, et la tromparie aiant eté decouverte, on n'en fit que rire, et l'argent ne fut point rendu. Cela sapelle *Cuionium*, sans qu'on pretende par là insulter les gens, et les Antiquaires en font gloire surtout à l'egard de ceux qui pretendent etre bons connoisseurs. En voilà assez pur une personne sage comme vous etes. Tout cela entre nous. &c.

Document 7

[fol. 208v.] Concernant Gualtieri
[fol. 209]

1. Cabinet des Idoles et de bronze	4699 : 40
2. Cabinet des Vases etrusques, des Urnes Cinereres lacrÿmatoires Vases, Masques et Lanternes	2646 : 10
3. Cabinet des monstres tant en hommes, qu'en animaux	30 : –
4. Cabinet des choses naturelles, momies Cornes, papillons etc.	385 : –
5. Cab : des Corraux blancs, rouges et noire et quantité des coquillages	667 : 35
6. Cab : des Pierres et du bois. . .	1002 : 85
9430 : 70	
7. Cab : dite des antiques ~~et des~~ modernes des petits statues de bronze et des pieres, d'armes, des boucliers	998 : 60
8. Cab : Idoles chinoises, des habits et tableaux de papier	1456 : –
	11885 :30

Valérie Kobi, Kristel Smentek, Chonja Lee (Eds.)

Networks and Practices of Connoisseurship in the Global Eighteenth Century

DE GRUYTER

Published with the support of the Faculty of Letters and Humanities of the Université de Neuchâtel and MIT's Open Monograph Fund.

unine
Université de Neuchâtel
Faculty of Humanities

This work is licensed under the Creative Commons Attribution 4.0 International License. For details go to https://creativecommons.org/licenses/by/4.0/.

Conditions of the Creative Commons license apply only to original material. Re-use of material from other sources (marked with source citation) such as charts, illustrations, photos, and text excerpts may require further permission to use from the respective rights holder.

ISBN 978-3-11-099695-1
e-ISBN (PDF) 978-3-11-098508-5
DOI https://doi.org/10.1515/9783110985085

Library of Congress Control Number: 2023949508

Bibliographic information published by the Deutsche Nationalbibliothek
The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie; detailed bibliographic data are available on the internet at http://dnb.dnb.de.

© 2024 the author(s), editing © 2024 Valérie Kobi, Kristel Smentek, Chonja Lee, published by Walter de Gruyter GmbH, Berlin/Boston. This book is published with open access at www.degruyter.com.

Cover image: Kubo Shunman, Illustrated compendium of *Kenchō-ji Temple Treasures* (*Kenchō-ji hōmotsu enkan*), from the series *Chronicles of Kamakura, made by Shunman* (*Kamakura shi Shunman sei*), ca. 1804–18, woodblock-printed surimono, ink, color, embossing, and mica on paper, 21 × 18.5 cm, Harvard Art Museums, Cambridge MA; Photo © President and Fellows of Harvard College, 1933.4.1389
Cover design: Rüdiger Kern
Typesetting: 3w+p GmbH, Rimpar
Printing and binding: Beltz Grafische Betriebe GmbH, Bad Langensalza

www.degruyter.com

Contents

Acknowledgments —— 1

Valérie Kobi and Kristel Smentek
Introduction: Connoisseurship in the Networked Eighteenth Century —— 3

Kit Brooks
Tactile Simulacra: Japanese Still Life *Surimono* as Artifacts of Eighteenth-Century Treasure Gatherings —— 15

Maureen Cassidy-Geiger
***Tout Rome veüt vendre*: The Collection of Cardinal Filippo Antonio Gualtieri in Rome and in Dresden —— 29**

Émilie Roffidal
The Connoisseurship Practices of a "Levantine" of Marseille or When Trade Meets Art —— 53

Friederike Weis
A Crouching Woman at Her Toilette: Venus or Radha? Cross-Cultural Connoisseurship of an Indian Album Motif —— 69

Caitlin Karyadi
Japan's Southern Schools: Imported Painting, Chinese Criticism, and the Contours of Connoisseurship in Eighteenth-Century Japan —— 87

Mrinalini Sil
Jean-Baptiste Gentil's "Mughalesque" Albums: A Study in the Visual Nodes and Aesthetic Modes of *Firanghi* Paintings in Eighteenth-Century India —— 101

Maria Gabriella Matarazzo
Accommodating Contours: Vicente Victoria on Chinese Printmaking —— 121

Gabriel Batalla-Lagleyre
The Practice of Drawing as a Tool of Connoisseurship in Eighteenth-Century Europe —— 155

Julia Kloss-Weber
Fragonard's Companion Pieces for the Marquis de Véri: The Art of Pendants or a Transcultural Narrative of Modern French Painting —— 171

Domenico Pino
Breaking Grounds: Print Connoisseurship and Resurfacing Antiquities in Naples —— 189

Emily Teo
Duke August's Chinese Cabinet at Gotha: Authenticity and Connoisseurship of Asian Objects in Germany —— 203

Charlotte Guichard
Asymmetries of Connoisseurship in a Globalizing World: The Geopolitics of Collecting in Eighteenth-Century Paris —— 221

Biographies of Authors and Editors —— 243

Image Credits —— 247